THE REVOLUTION CONTINUES : New Art From China

EDUCATION PACK

Primary Schools
THE REVOLUTION CONTINUES: New Art From China

This education pack highlights a selection of key works from the forthcoming exhibition, The Revolution Continues: New Art From China, which opens in the new gallery.

As world attention focuses on China's economic development and massive cultural upheavals, all of which are embodied in the transformation of Beijing prior to the 2008 Olympics, Chinese artists have emerged after years of containment by the strictures of the national ideology. The Western art world, hungry for new spectacle, has embraced these new artists with enthusiasm, but the art is changing so fast the Western viewer has little means of assessing or understanding the background to these extraordinary developments.

The Revolution Continues: New Art From China, provides a link between the rebellious spirit of the current generation of artists' work and the state of anxiety evident during the years of the Cultural Revolution that ran from 1966.
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Analysis of themes running throughout the exhibition, useful vocabulary and relevant works.

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Full page reproduction and description of 4 key works and discussion points.

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Engaging activities for your students during and after the visit to the gallery.

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Ideas for further reading and research.
THEMES
THE CULTURAL REVOLUTION

The Cultural Revolution began in China in 1966 when the Communist party leader Mao Zedong aligned himself with a group of young members of the communist party known as the Red Guard. The motivations behind the Revolution were to rid China of old ideas and customs. Mao and the Red Guard ordered a full on attack of old Chinese culture and values. Homes were searched and property was seized or destroyed. National monuments and historical architecture were also damaged. Visual symbols of the Cultural Revolution were displayed in public areas across the country. This included billboard paintings, posters slogans, Mao’s portrait, badges and books. They were created to establish new visual symbols to represent the China of the Revolution. Though Mao’s rule is regarded as a time of artistic oppression (where there was a gap in Chinese art) in reality the major changes that occurred in Chinese society inspired artists. The artwork produced during these years was influenced by the spirit of rebellion and the visual symbols of The Cultural Revolution.

Keywords & Definitions:

Class - a group of people within a society who share the same social and economic status.

Communism - a theory and system of social and political organization that was a major force in world politics for much of the 20th century. As a political movement, communism sought to overthrow capitalism through a workers’ revolution and establish a system in which property is owned by the community as a whole rather than by individuals. In theory, communism would create a classless society of abundance and freedom, in which all people enjoy equal social and economic status.

Customs - an established way of doing things that is passed down from one generation to the next.

Oppression - the exercise of authority or power in a burdensome, cruel, or unjust manner.

Rebellion - opposition to or defiance of authority.

Revolution - the overthrow of a ruler or political system.

Get Talking....

Ask the class to identify the visual symbols of British culture such as the flag, the Queen and Royal family.

Key Works: Zeng Xiaogang, A Big Family, 1995

Zeng Fanzhi, Tiananmen, 2004

Shi Xinning, Mao and McCarthy, 2005

Wang Guangyi, Art Go, 2006
COLOUR

Colours have expressive qualities. An artist may choose to use a specific colour in their work because it indicates a feeling or mood. For example, the colours in a painting can be used to express what the subject matter may not show, especially if the work is abstract. The meanings different colours have are often specific to culture. Countries display their national colours which symbolize their values and identity on flags. The colour red came to symbolize the Cultural Revolution in China. When the popular slogan read ‘the whole country being awash with red’, the colour represented the people’s enthusiasm for the new China of The Revolution. Red is a colour rooted in Chinese culture that has been reinterpreted through time and history. The red phenomenon of the Cultural Revolution was executed on an enormous scale in both public and private life. The flags and slogans dominated the public spaces, while Mao badges, red books and Red Guard armbands were worn by individuals. The colour red is a symbol of pride and tradition for the Chinese people but it also triggers memories of terror and disenchantment from more difficult periods in China’s history.

Keywords and terms:

**Emotive** - causing or intending to cause emotion.

**Mood** - a state or quality of feeling at particular time.

**Interpretation** - an explanation or establishment of the meaning or significance of something

**Symbolize** - to stand for or represent.

**Key Works:**

Zeng Xiaogang, *A Big Family*, 1995

Zhang Haiyang, *Anti-Vice Campaign Series 001*, 2005

Zhang Peng, *Yi Fan No. 2*, 2006

Qie Jie, *Portrait of Mao*, 2007
Family

Family has always been an important aspect of Chinese culture. Traditions, trades and stories are still passed down from one generation to the next. The word ‘collective’ can be read literally as ‘grouped individuals’. Collectivism is a term that stresses human independence and the importance of a community or group over the individual. The concept of a collective was developed as a primary belief in China as a way for people to learn, understand and share their lives. Since the forming of the People’s Republic in China in 1949 mass assemblies have become a prominent part of political movements. These types of gatherings under collectivism have been interpreted as a ‘family’ movement. During Mao’s era the concept of ‘collective’ even extended to family photos. An example of this type of photograph can be seen in Zeng Xiaogang’s painting Bloodline.

Keywords and terms:

Individual - one singular person.

Community - a social group of any size whose members live in the same area, share a government, and often have a common cultural and historical heritage.

Identity - the name or essential character that defines a person group or thing.

Independence - freedom from the control, influence, or support of others.

Key Works:

Zeng Xiaogang, Bloodline, 2005  
Yin Zhaohui, Untitled Face, 2007  
Yue Minjun, Untitled, 2005
Calligraphy is the art of beautiful writing. In China, great calligraphers are often just as famous as great painters. Unlike our alphabet, Chinese writing does not reproduce sounds when you talk. Rather, it’s arrangement of strokes directly signifies an object or idea. Since the early twentieth century the simplification of many traditional Chinese characters, the result of one of the government enforced curriculum changes, has been a controversial issue in cultural and political circles. The purpose was to reform and popularise the Chinese language in order to change the basis of the education system to reflect the ideals of the Revolution. The characters of traditional Chinese writing are unique because the artistic value of the calligraphy can sometimes overpower its literary meaning. The character continues to be used in Chinese art for its aesthetic value and communicative purposes.

Source: We Live in China

Keywords and terms:

**Language** - a body of words or symbols and the systems for their use common to a people who are of the same community, nation, geographical area or cultural tradition.

**Communication** - the interchange of thoughts, opinions or information by speech, writing or signs.

**Simplification** - the act of making something plainer or more easy to understand.

**Tradition** - a long established action or pattern of behaviour in a community or group of people, often one that has been handed down from generation to generation.

Key Works:

- **Wu Shanzhuan**, Today No Water No. 29, 2007
- **Shen Shaomin**, Unknown Creature-Three Headed Monster, 2002
- **Qie Je**, Portrait of Mao, 2007
KEY WORKS
Zhang Xiaogang was born in 1958 and grew up in western China's Sichuan Province. The third of four sons born to government officials, he was 8 in 1966 when the Cultural Revolution touched off a decade of political and social unrest in China. His parents were later sent to work in the countryside, leaving him and his three brothers in the care of an aunt for several years. He spent much of his childhood drawing. In early 1976, like so many youngsters in China, he was sent to a farm in the countryside. But after Mao died later that year and the Cultural Revolution drew to a close, colleges around the country began reopening and Mr. Zhang enrolled at the Sichuan Academy of Art.

Xiaogang paintings are inspired by his family photos taken during the Cultural Revolution period (1950s – 1960s), as well as the European tradition of surrealism. His portraits consider the idea of identity, belonging and personality by placing it in contrast with the Chinese culture of collectivism. In his work the collective is represented by ‘family’ – immediate, extended and societal – which forms the main theme around which Xiaogang bases his work. Individual characteristics are replaced with a singular appearance, highlighting conformity which is emphasised by the family line of red running throughout the painting.

Discussion points

- How do these paintings of family photographs compare to your family photographs? Do you notice any similarities of differences?
- The artist focuses on the faces of the people he paints. What can you tell about them from looking at their faces? Can you read their emotions? What feature do you notice the most when you look at the faces? Why do you think the artist chose to emphasize that feature?
Wu Shanzhuan

New Artwork No. 1
2008
Acrylic and oil based marker pen on canvas
200 x 300 cm

Born in Zhoushan, China in 1960, Wu Shanzhuan's work spans over 20 years and includes paintings, installations, performances, photography and drawings. As one of the leaders of the Chinese Conceptual Movement in 1980s, Shanzhuan was the first artist in China to incorporate text into his work. His 1986 installation, Red Humour International, laid the foundation for his unique approach to painting, which forgoes image in favour of text from political, religious and media sources.

Using a mixture of English and traditional Chinese characters, Shanzuan’s text are removed from their original display (posters, street signs, billboards) and stripped of meaning. In his Today No Water series, of which this work is an example, this is conveyed by the mess of shapes and text. What Shanzhuan’s work tries to understand is how symbols, phrases and linguistic references shape people’s lives and system of beliefs. In this way we can see that he is referring to the movement during the Chinese revolution in which the government attempted to replace traditional Chinese characters with a new simpler version.

Discussion Points

• Wu Shanzhuan’s paintings are abstractions of the characters that make up the Chinese language and he sometimes attempts to make them unreadable as words. When you look at the painting does it look like the characters have been made into pictures? Can you see similarities between the artist’s work with language and graffiti or street art you may encounter when walking around the city?
• What makes this painting different from others you have seen in the show? Think about technique and the materials used in relation to the subject matter? How are they related?
Shen Shaomin

Unknown Creature-Three Headed Monster
2002
Bone, Metal, Glue
670 x 70 x 150 cm

The Australia-based Chinese artist Shen Shaomin stocks up in his studio with ghastly animal bones. A good command of this distinctive raw material - also a metaphor for death - facilitates his search of a spiritual world which has been long floating afar.

Constructed from real animal bones, his sculptures collectively create a variety of fictional creatures that are wondrous, frightening, and strange. His absurd creations display an ancient wisdom, authenticating the magic of fable and folklore, while hinting at contemporary issues of genetic modification, consequence of environmental threat, and concepts of the alien and exotic.

In pieces such as Three Headed Monster and Mosquito, the skeletal remains of 'extinct' creatures are presented similar to a museum display. Their gigantic scale reinforces their imagined prehistoric origin as Jurassic beings and spiritual symbols. Assembled from genuine animal parts, his creatures are simultaneously familiar and puzzling, indicating a warped and uncomfortable process of evolution. Often carving into his surfaces, Shaomin adorns his creations with scrimshaw, further twisting humanistic reference into his zoological evidence.

Discussion points

- Shen Shaomin’s sculptures look similar to the type of exhibit you might see at the Natural History Museum. Does this look like real animal to you? Explain why or why not.
- The artist has created his creature from cow bones and inscribed the bones with text. Do you think he is attempting to tell a story about the creature he has created? How does this use of text compare with other artwork you have seen in this exhibition?
Zeng Fanzhi, who was born in Wuhan in Hebei Provence in 1964, during the Cultural Revolution, says that his family encouraged him to take up painting “to keep him off the street.” He attended the Hubei Academy of Fine Arts, where he studied German Expressionism, which would have a string influence on his work. The expressionistic style of his 1991 graduation piece, Hospital Triptych No.1, with its wild strokes and fleshy colours, attracted the attention of a major Chinese art critic and was selected to appear in *China’s New Art, Post-1989* at the Hong Kong Arts Centre, a 1993 exhibition now famous for having brought several contemporary artists to international attention.

Many of Fanzhi’s paintings are based on his experiences growing up in China. Regarding one such experience he states “I lived next to the hospital and because my house didn’t have any toilets I had to use those of the hospital every day. What I saw there left a strong imprint on me.” These are the memories that inspired his Hospital Series, which portrays doctors and scared patients in operating theatres and emergency rooms. His second body of work, The Meat Series, was also inspired by everyday experiences. Passing by a nearby butcher, he often saw workers lying on top of the frozen meat to cool down and sleep during hot summers. The artist remembers intense, mixed emotions: “Some feelings were of hunger, because I was hungry in those days, others were of horror, as the blood of the meat would stain the people laying on them. I think this is why I use a lot of red in my work, it fascinates me.”

Fanzhi’s work from the early to mid 90’s brought him success and attention in the art world. His series paintings were in high demand at auctions but he started to feel that he needed to focus on new types of work. “I didn’t want to be tied down and I wanted to paint freely, which is why I started the chaotic strokes style, “he says. By 2004 he had introduced helical (spiral) strokes into his portraits, as evidenced in his Great Men portraits: five panels representing Karl Marx, Engels, Lenin, Stalin and Mao. *Tiananmen*, 2004 is his portrait of Chairman Mao.

**Discussion points**

- What evidence in the painting gives you clues to how the paint was applied? Does it give you a sense of energy or the movement of the artist?
- This painting shows a human figure and a landscape. What do you notice first when you look at the painting, the face or the scenery? Or do you seem them simultaneously?
ACTIVITIES
THINKING IN COLOUR  Classroom Activity - 45 minutes

AIM: To explore the visual power of colour in expression emotion.

SKILLS:

• Encourages critical thinking
• Develops children’s emotional vocabulary

RESOURCES: Photographs and photocopies; markers, coloured pencils or crayons.

In this activity students can learn how to bring images to life with colour. You may want to use Zeng Xiaogang’s Family Series as a visual example to get the students talking about how colour is used to express emotion or feelings in art. The paintings in this series are black and white with very little colour so where and how the colour is used is an important indicator of emotive expression in these works of art.

STEP-BY-STEP:

1. Ask each student to bring in a family photograph of their choosing. You will need to make a black and white photocopy of each picture

2. Start off the activity by having a brief discussion about colour, asking students what different colours mean to them. If you decide to use the suggested paintings as visual aids- ask the students to look at the paintings and describe the feeling they get from each. Are they the same or different?

3. After the discussion give each student their photocopied picture and ask them to colour it according to how they feel about the image. Encourage them to think about the ideas in your discussion and that they are free to choose any colour-as this activity is all about expression.

4. When the activity is complete exhibit and discuss each child’s work.
POP COLLAGE  Classroom Activity - 45 minutes

AIM: To explore the media influence and assemblage used in pop art through collage

SKILLS:

- Encourages the class to think about how media images are part of everyday life
- Explores a 2 dimensional artistic technique
- Encourages group discussion and visual engagement with student’s own work

RESOURCES: Magazines, newspapers, advertisements. Glue sticks, scissors, construction paper or any other type of thick paper to be the surface for the collage.

This activity allows students to understand the themes and influences of Pop Art by making their own collage from a variety of media sources. You may want to start by having a discussion of media and asking the class what images they notice on billboards, newspapers and magazines.

STEP-BY-STEP:

1. Discuss the suggested artists in the show who have embraced Pop Art in their practice. Show examples and talk about what qualities similar to media and advertising these artworks have.
2. Ask the students to look at the magazines, newspapers provided and cut out images to make their own collage.
3. Remind them that Pop Art compositions often include text and images and that they can use both to create their collage.
4. When the class has completed their collages ask each child to stand up and present their work.
5. For each work presented try to get the class to come up with three words that describe the collage and what they think it is about.

Key Works:

Shi Xinning *Yalta No.2*, 2006

Feng Zhengjie *Chinese Portrait Series No. 1, 2, 3, 10, 11*, 2006

Wang Guangyi *Materialist’s Art*, 2006

Zhang Hongtu *Long Live Chairman Mao Series #29*, 1989
OUR OWN WORDS  Classroom Activity - 45 minutes

AIM: To have students explore language visually

SKILLS:

- Introduces students to the abstract visual qualities of language
- Encourages contemplation of space and perception
- Promotes participation and teamwork

RESOURCES: Index cards, poster board, markers and paint.

This activity allows children to explore the abstract qualities of text. Artists in this exhibition have used the Chinese character to create compositions that are meant to be seen as pictures or abstract forms rather than read as words.

STEP-BY-STEP:

1. Inform the students that they will be working in groups to make a work of art out of text and that they will be using either their name or a word they choose to describe themselves to create the project.
2. Pass out an index card to each student and ask them to write their choice of word or their name on it and return it to you. Review the cards to make sure the students have chosen appropriate words and then hand the cards back to the students.
3. Discuss artists in this exhibition who use text in their work. Show examples and ask the students to point out where text is being used to create pictures or shapes.
4. Divide the students into groups of three and have them work together to create a text composition combining their chosen words/names. Encourage them to look at each letter and think about creating a picture.
5. Instruct them that it is best to use pencil to design their composition first- once they are happy with it they can use the paint and markers to finalize their design.
6. When all the students have completed their projects have each group stand up and present their creations to the class.

KEY WORKS:

Qie Jie  Portrait of Mao, 2007

Wu Shanzhuan  Today No Water –Chapter 30, 2007
**MY COLOUR WHEEL** Classroom Activity - 45 minutes

**AIM:** To explore the expressive qualities of colour.

**SKILLS:**
- Encourages critical thinking
- Develops children’s emotional vocabulary
- Develops knowledge of colour mixing and complementary colours

**RESOURCES:** White poster board, primary colour paint (red, yellow, blue) paint brushes, water, tray for paint mixing, rulers, pencils and a round object to trace a circle.

This activity allows students to explore what colour means to them and gives them a better understanding of the way artists use colour symbolically.

**STEP BY STEP**

1. Ask the students what images they recall from the exhibition that were colorful or used color in an interesting way. You may want to print off a few examples to use for discussion that you know will get the students talking.
2. When particular colors come up write down the adjectives the students use under the color name.
3. After the discussion, point out to the students all the different words they have used for each colour.
4. Explain that a colour wheel is a chart of the way colours relate to one another and by mixing the three primary colours red, blue and yellow they can make any other colour. Give them the following guidelines:
   
   **BLUE + YELLOW = GREEN **   **RED + YELLOW = ORANGE **   **RED + BLUE = PURPLE**

   Explain that when you mix any of the three primary colours together the result is called a secondary colour and that these primary and secondary colours make up the basic colour wheel.
5. Have the students trace a circle on to construction board and then with a ruler divide it into 6 equal sections.
6. The students can then mix and make their own color wheel.
7. When the paint is dry ask each student to give each color on the wheel a word that they associate it with. They should write this in black marker.
8. When all the wheels are complete display them on a bulletin board for the students to see the range of colors and words their classmates have put together.

**Key works:**

- Fang Lijun, 30th Mary, 2006
- Zhang Xiaotao Travel, 2006
- Zeng Fanzhi Tiananmen, 2004
- Li Songsong National Geographic, 2006
THE ABSTRACT BODY  Classroom Activity - 45 minutes

AIM: To use the body to create a work of art

Skills:

- Encourages listening and trust
- Explores abstraction
- Develops creative thinking

Resources: Large roll of newsprint paper, pencils, craft stuffing, stapler, paint in a variety of colours, black markers.

STEP-BY-STEP:

1. Put the students into pairs.
2. Instruct them that they each should pick a body part, hands, feet, legs, arms, that they want their partner to trace onto the newsprint. It may be helpful to use Yin Zaohui’s Untitled (Fingers) 2007 painting as a visual reference for how the body can be posed in different ways to make a visually interesting composition. Encourage them to try a variety of poses: hands intertwined, feet overlapping, legs twisted, sitting on bended knees etc.
3. When each student has traced one another’s chosen pose they can then go on to colouring. Remind them to use any colour or variety of colours. You may want to suggest they outline the tracing lines first with a marker so they can see the original lines while they are working.
4. The paintings will need time to lay flat and dry, so it may be helpful to have the children walk around the room and look at each others compositions.
5. After they have had a chance to see their classmate’s work have a group discussion about the paintings. Ask the students to describe the images they have created. Do they still see their body part or has the image taken on a new visual form.

Key works:

Yin Zaohu Untitled (Fingers), 2007

Xiang Jing Your Body, 2005
STORYTELLING
Gallery Activity - 45 minutes

AIM: To explore narrative in works of art.

SKILLS:

- Encourages the student to communicate his/her ideas to the class.
- Explores themes and narratives in art.
- Improves awareness of how people respond in different ways to works of art and creates an understanding that each reading is valid.

STEP-BY-STEP:

1. Arrange small groups, making sure each group is supervised.

2. As a group, choose a work to look at.

3. Discuss what is happening. Encourage each child to look closely and describe what they see.

4. Ask each child to tell his/her own story about what is happening. Alternatively, ask each child to write the story down so that it can be told/discussed back in the classroom.

5. Explain to the children that all of their ideas are equally valid, and that there are often different ‘stories’ within one painting.

Key works:

Li Yan *Accident No. 6*, 2007

Zhang Haiying *Anti-Vice Campaign Series 001*, 2005

Zeng Fanzi *Hospital Series*, 1994

Shen Shaomin *Unknown Creature-Mosquito*, 2002
AIM: To provoke discussion about the meaning of an artwork.

SKILLS:

- Develops an awareness of the importance of the title to the artwork.
- Encourages group participation.
- Improves the children’s ability to compare and contrast.

STEP-BY-STEP:

1. Select an artwork below to look at with your group.

2. Invite the children to look closely at the work for a short time paying particular attention to the subject matter/narrative of the piece, covering up its title.

3. As a group, discuss what is happening.

4. Briefly go round the group asking each child to suggest a title of their own and why they think it is appropriate.

5. As a group, decide on a title.

6. Reveal the actual title of the piece, and ask the group why they think the artist chose it.

Key works:

Zhan Wang, Ornamental Rock No. 71, 2006-2008

Zhang Guogu, Year Two Thousand, Another Two Thousand Years To Rust, 1996-2006

Liu Wei, Love It Bite It, 2005-2007

Zhang Xiaotao, Ants Moving Things No. 3, 2006
Word Association  Gallery Activity - 45 minutes

AIM: To develop student’s presentation skills

SKILLS:

- Encourages teamwork and listening
- Improves confidence in presenting/speaking in front of others

STEP-BY-STEP:

1. Prior to the day of the gallery visit review the keywords provided in the education pack. Make a selection of words appropriate for the age group of your students. You will be dividing your class into groups of two or three for this activity, so the number of keywords should correspond to how many groups you will have.

2. Write each word and its definition on an index card. A quick and helpful resource for definitions is www.dictionary.com.

3. At the gallery divide the students into the groups of two or three and pass out the index cards

4. Instruct the students to look over their index card and make sure they understand the definition. Answer any questions they may have.

5. Instruct the students to walk around a section of the gallery that you have chosen and select a work of art that relates to their word. Once they have selected the artwork they should work together to come up with a sentence or two about why they think the artwork relates to the keyword you have given them.

6. Convene the class together and have each group stand in front of their chosen artwork to present their keyword and thoughts to the group.
RESOURCES
Resources

**Survey Books**

*China Art Book* eds. Uta Grosenick and Caspar H. Schubbe. , Dumont


**Children’s Books**

*We Live in China*, by Pascal Pilon and Elisabeth Thomas, Illustrations by Sophie Duffet, eds. Laure Mistral and Philippe Godard, Abrams Books for Young readers

**Internet resources**

**The Revolution Continues: New Art From China** -

http://www.saatchi-gallery.co.uk/artists/new_art_from-china.htm

**Zhang Xiaogang**

http://www.saatchi-gallery.co.uk/artists/zhang_xiaogang.htm.en
http://entertainment.timesonline.co.uk/tol/arts_and_entertainment/visual_arts/article3233377.ece
http://www.artrealization.com/contemporary_chinese_art/artists/zhang_xiaogang/zhang_xiaogang.htm
http://arts.guardian.co.uk/flash/page/0,,2264468,00.html

**Wu Shanzhuan**

http://www.saatchi-gallery.co.uk/artists/wu_shanzhuan.htm.en
Shen Shaomin
http://www.saatchi-gallery.co.uk/artists/shen_shaomin.htm.en
http://www.galerieursmeile.ch/nav/top/artists/text/default.htm?view_ArtistItem_OID=65

Zhang Haiyang
http://www.saatchi-gallery.co.uk/artists/zhang_haiyang.htm.en

Feng Zhengjie
http://www.saatchi-gallery.co.uk/artists/feng_zhengjie.htm.en
http://www.initialaccess.co.uk/artist.php?id=31&exid=2
http://www.redmansion.co.uk/artists/fengzhengjie.htm

Yue Minjin
http://www.saatchi-gallery.co.uk/artists/yue_minjin.htm.en
http://www.mooreandmooreart.co.uk/articles/news.asp?news_id=977

Yin Zhaohui
http://www.saatchi-gallery.co.uk/artists/yin_zhaohui.htm.en
http://www.auragallery.net/art/press.asp?id=66

Xiang Jing
http://www.saatchi-gallery.co.uk/artists/xiang_jin.htm.en
http://www.kwaifunghin.com/artists/Sculptors/XiangJing/abstract_eng/
Shi Xinning

http://www.saatchi-gallery.co.uk/artists/shi_xinning.htm.en
http://www.chinatownconnection.com/shi-xinning.htm
http://www.articlealley.com/article_161138_47.html

Zeng Fanzhi

http://www.iht.com/articles/2007/05/03/arts/jessop.php

Videos

Interview with Artist Zhang Huan:
http://www.saatchi-gallery.co.uk/saatchionline_tv/videoplayer.php?video=707&mr=1

Excerpts from a new hour long film about the rise of Chinese contemporary art by Pia Getty:
http://www.saatchi-gallery.co.uk/china_power.htm

Asia Society's Melissa Chiu discusses some of the most important contemporary Chinese artists including Zhang Huan, Xu Bing, and Yang Fudong.

http://www.saatchi-gallery.co.uk/saatchionline_tv/videoplayer.php?video=726

Interview with Zhang Xiaogang from 2007:

Transcript also available.